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ABSTRACT

The steps to be taken when organizing a training program for writing teachers are discussed in this paper. The following components are examined: (1) the qualifications of the training program director; (2) the content of a training manual explaining the reasons, activities, and instructional materials of the writing courses being taught; (3) first meetings and regular meetings of the program participants; (4) getting released time for the program director to expand the program's activities; (5) proposing formal courses on the teaching of composition; (6) the topics and activities of a problems course in teaching composition and of the supervised teaching component; (7) the use of faculty sponsors for all the beginning teachers; (8) providing inservice meetings for the new writing teachers; and (9) setting up a resource center of supplementary texts and favorite assignments. An annotated bibliography contains readings on the need for training composition teachers, programs for training composition teachers, and a basic bibliography for beginning teachers of writing. (RL)

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# FROM BARE BONES

## BUILDING A TRAINING PROGRAM FOR WRITING TEACHERS

A Modern Language Association Special Session

29 December 1979

San Francisco, California

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POSITION STATEMENT

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# FROM BARE BONES

## Building a Training Program for Writing Teachers

by

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To build a program to train teachers to teach composition, three things are necessary. First, there must be students who need to be taught writing. Second, there must be people who will teach them. Third, there must be someone to teach the teachers. Of these three components, most schools have the first in plentiful supply. The second, teachers, come with varying degrees of preparation for and interest in the task of teaching writing. In elementary and high schools, many of these teachers have had no more than one course in writing themselves and have had no training in how to teach writing. These teachers do have some advantage, however, for most of them have at least had some supervised practice in teaching, though that practice probably did not include the teaching of writing. In colleges and universities, the lack of training in teaching composition is even more apparent. Most new teachers of writing recognize their lack of preparation for the task and welcome help. And that brings us to the third ingredient in a successful training program: someone to train these teachers.

To begin with, the only essential qualifications for such a person are some experience in teaching writing, the ability to define a goal clearly and outline a means of reaching it, and most important, a strong personal conviction of the value of writing and the teaching of it. Certainly, formal training in advanced methods and theory are helpful, but the bibliography provided offers a means of increasing expertise independently. Attitude is more important. Vital to making a training program work is the awareness that the teaching of composition

is valuable, both to the students personally and to the institution as a whole. Although recognition of this truth is spreading, such a notion of the importance of teaching composition is not yet generally accepted in academic circles, and this idea needs continual reinforcement.

The only essential tool for beginning a training program for writing teachers is a manual. It should contain a justification for the writing course(s) to be taught, a description, and the objectives. Core requirements and the theoretical explanation for them should be included. A suggested syllabus, with alternative activities, for each class meeting, including a brief explanation of the objectives of each of the assignments, is an invaluable aid. As your program expands to allow more on-site training, the detailed theory becomes less vital, since alternative methods can be discussed and demonstrated, as appropriate to the general syllabus. The manual should also provide a description of departmental standards for writing. Although such a "What is an A Paper" kind of statement ought to be reviewed periodically by every composition teacher, it is particularly useful to the new teacher, who may have trouble keeping mechanical errors in perspective. The manual might contain other matters of departmental policy on such things as grades, attendance, office hours, filing papers, and so forth. Finally, the manual might be expanded to include a bibliography on teaching composition, informatively annotated.

Although learning can be managed by correspondence or manual, in a training program, meetings are helpful. The bare minimum is an hour and a half meeting before classes begin. The ostensible purpose of this meeting is to review the course objectives and examine one

sample student paper, appropriately marked, including minor structural flaws and a representative sampling of mechanical errors (many of which new writing teachers have never seen). The actual purpose of the meeting is to establish a support base, to introduce new teachers to each other and to you, the person to whom they will turn for help.

Meeting time is perhaps the most easily expandable part of a training program. If possible, make this first meeting longer and include all writing teachers, new and experienced, at least in the first part of the meeting to review objectives and departmental standards. Such inclusion reinforces the idea that composition is important, and it broadens the support base for the new teacher. Second, this initial meeting should be expanded to include more paper examination, especially some small group do-it-yourself practice in marking papers. Finally, if time permits or in subsequent meetings, add theory and practical application.

These are the bare bones, the minimal skeleton for a training program for writing teachers. So far, the costs have been limited to duplicating material for a manual and sample papers. Any further expansion will make demands on your time beyond justification as volunteer work. A request for release time to expand the training program is the next step. In the grade schools and two-year colleges, release time may be the only feasible way of expansion, but the proposal of a formal course in the teaching of composition is the next logical step for four-year college faculty who are training the grade school teachers and for university faculty who aid the

training of graduate assistants who will be teaching the Freshman composition courses. In many cases, the grade schools and two-year colleges can make arrangements with a nearby university for an on-site course to be offered.

Ideally, at least two courses would be offered: first, a problems course in teaching composition, and then a supervised teaching component. Topics and activities that should be incorporated into the problems course include these:

1. Writing as process, so that the graduate assistants (and other students in the course) focus more on the process of writing than on the product of that process.
2. Invention, so that the graduate assistants are exposed to more than one limited discussion of a single heuristic commonly found in popular writing texts.
3. Assignment making, so that assignments become far less mode-oriented and more content-oriented.
4. Responding to writing, so that the graduate assistants would understand the importance of responding to student writing as well as the importance of evaluating that writing.
5. Classroom management, so that the graduate assistants would realize that there are alternatives to the classroom lecture and that they can have their students write daily without being inundated by the proverbial mountain of papers to be graded.
6. Observation, so that the graduate assistants would spend time in visiting the classes of the given faculty's best composition teachers.

In most schools, however, graduate assistants begin teaching their first term. In this situation, a course must deal with such practical matters of what to do in the classroom, how to recognize and name student errors, how to define class objectives and devise assignments or adapt the syllabus to meet these aims, and how to mark student papers helpfully. Although immediate needs take precedence in such a course, philosophical questions of purpose do arise, such as these:

1. If content, style, and organization are truly inseparable, how do we offer instruction in them rather than in it?
2. What is a rhetorical mode? Should a writing course be drawn along lines laid down by rhetorical modes?
3. Is there a distinction between creative and non-creative writing? Should the writing courses we teach be constituted with this distinction in mind?
4. What is the place of "correctness" in the writing course? Do students have the "right to their own language"?
5. What is the purpose of grades--that is, if one determines they have any use at all--in a writing course? Are they designed to reflect the instructor's opinion of the students' products, are they motivators by which the instructor encourages students to improve their own writing, or do they serve other purposes?

Not only do such questions remind the graduate assistants that the teaching of composition is to be taken seriously, but they pave the way for the development of a formal follow-up course in theory. Resistance to such courses may be surprisingly strong, for other

faculty will fear to lose students from their special seminars. The bibliography section on the need to train teachers of composition and the growing number of jobs calling for specialists in composition should provide convincing material to support your argument. The middle section of the bibliography includes descriptions of single courses in training teachers of composition as well as full-scale graduate programs with an emphasis in composition. These may help you design your own program and demonstrate the growth of such programs.

A course in rhetorical theory can be very important to a beginning teacher, but in terms of meeting the immediate issues of this first term of teaching, a faculty sponsor is the most important element of a training program. You, as director of the training program for teachers of writing, certainly serve in this capacity, but as the program grows and more students participate, you will need help. Nearly every department that employs teaching assistants should have several faculty members who are genuinely interested in, and good at, teaching composition. These teachers can be assigned a certain number of beginning teachers with whom they can work during the first term of that new teacher's work. The faculty member who gets no course reduction for this work can sponsor only one or two teaching assistants. If it is possible to give course reduction, the faculty member can sponsor several new teachers. There are several duties this sponsor would perform:

1. First and foremost, the sponsor must stand ready to help the new teacher at any time. Sometimes, all that is needed is the reassurance

that others have gone down this rocky road, but it can be very important to get this assurance. At other times, there will be specific matters which will require consultation between sponsor and sponsee, when, for example, the new teacher has specific questions about grading individual papers. This is not to say that the sponsor should enter into negotiations between the new teacher and his/her students, but that the sponsor should stand ready to give advice on how he/she would grade a paper, or react in a situation.

2. The sponsor whould schedule regular meetings with the sponsees. An early meeting, or meetings, should be devoted to grading and marking papers. Sponsees should be given sample essays and asked to evaluate them. Then the sponsor can lead the group in a discussion of these papers. The new teachers need to learn that although perfect agreement on grades is highly unlikely, they can develop consistency in their own grading. Subsequent meetings can be devoted to better assignment making and specific classroom techniques, such as use of projectors, dittos, and so forth.

3. The sponsor should visit the new teacher's class at least twice during the first term and in a follow-up conference discuss weak and strong points of the sponsee's classroom practice.

4. The sponsor should get at least two sets of graded papers from the sponsee. In individual sessions, matters brought up in the group discussions of grading can be followed up.

The next step in a successful training program for composition teachers is in-service meetings for all graduate assistants. Ideally, some of these meetings, and those between sponsor and sponsees,

could coincide with an ongoing in-service training program for all composition teachers. Such meetings should be regular, though they need not be weekly. In these meetings, various members of the faculty and staff--often experienced teaching assistants give the best talks--can speak to the new teachers. Such people may provide helpful ideas in their talks, but what they talk about may not be as important as the fact that the meetings occur. In such meetings, the writing faculty have a chance for shoptalk which can help to create a very healthy atmosphere for new teachers.

The exchange of ideas can easily prompt a resource center, which can begin with no more than a file of your own best assignments and a shelf of supplementary texts from the textbook committee. As such a collection grows, with contributions from experienced teachers and new teachers, frequently the attitude toward teaching composition improves as well as individual teaching techniques.

From the bare bones to the full-fleshed program, it is attitude that is the most vital element. The teaching of composition is important, and those who teach it deserve the best training possible.

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for

FROM BARE BONES

Building a Training Program for Writing Teachers

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## THE NEED FOR TRAINING TEACHERS OF COMPOSITION

Appleby, Bruce C. "Is a Methods Course Necessary? On What Grounds?" Method in the Teaching of English. Proc. of a Conference on English Education. 30-1 Mar., 1 Apr. 1967. Ed. David Stryker. Champaign, Ill.: NCTE, 1967, pp. 19-23.

Since the second question of the title implies that the answer to the first is "yes," this paper answers the question, "What should the methods course do?" Appleby gives a list of answers. First, it should teach the student that language, literature, and composition really do work together. Second, it should teach an understanding of skills so that the teacher can teach his students. It must show the teacher how to "stimulate interest" in students. The methods course should also get students to evaluate their high school teachers to learn from the good as well as bad, and last, it should generate an attitude of enthusiasm.

Cole, Tom J. "Why the English Methods Course?" Peabody Journal of Education, 44 (1967), 303-304.

The author gives reasons why prospective teachers should take the methods course. The course provides opportunity to learn and demonstrate new methods (here Cole includes information on composition) and to become familiar with journals, books, and other materials related to his subject.

Cowan, Elizabeth. "An Overview of the CEA 1978 National Survey of the Teaching of College Writing." The CEA Forum, 9 (October 1978), 2.

This is not an article, but a list of attitudes of the author toward findings about college writing courses. Among other things she states that only 18% of English departments offer training for teachers who have never taught composition courses before and are now faced with them. 92 out of 157 schools who utilize teaching assistants require the assistants to take these courses. She also remarks that there is an increase of composition courses nationwide, which means more composition teachers must be trained.

Finch, Jeremiah S. "Implications of the Conant Studies for the Teaching of English." Educating the Teacher of English. Proc. at the Third Conference on English Education. 18-20 Mar. 1965. Ed. David Stryker. Champaign, Ill.: NCTE, 1965, pp. 22-29.

In a two-year study on teacher education, Conant found that English and education departments usually do not communicate well about students in English Education. A reconciling plan of courses for students includes courses in English and education and, in particular, composition. The composition courses listed were: "advanced expository and a argumentative writing, essentials of rhetoric, logic, general semantics, and problems of mass communication."

Hook, J.N. "Teacher Preparation." National Association of Secondary School Principals, 51 (April 1967), 83-91.

The author states that there have been justifiable complaints against secondary English teachers and that something must be done. Hook lists several areas in which teachers do not have adequate training; he includes composition. Ways of bettering programs and new ideas in preparing teachers are discussed. Hook says that more and more colleges are adding courses to train teachers in special areas such as reading and composition. Courses for experienced teachers should be separate from courses for inexperienced ones. The article is ended with a few suggestions as to what else must be done to further prepare teachers.

Hook, J.N., Paul H. Jacobs, and Raymond D. Crisp. "Knowledge and Skill in Written Composition (Imaginative and Expository)." What Every English Teacher Should Know. Urbana, Ill.: NCTE, 1970, pp. 18-36.

This chapter discusses the need for knowledge about children's writing. The chapter ends explaining that the number of courses in composition training offered is growing larger than the scant one or two offered a few years before. The view presented is a hopeful one.

Larson, Richard L. "A Special Course in Advanced Composition for Prospective Teachers." Journal of Teacher Education, 20 (1969), 168-174.

A study was made by NCTE's Curriculum Commission to find out what type of composition courses were being taken by prospective secondary and elementary English teachers. Generally (the author gives statistics), it was found that secondary teachers were not trained enough on the area of composition, especially in narrative and fiction. Elementary teachers received even less preparation in this much needed area. The article then tried to decide what type of course the colleges should offer to prospective teachers. Larson concludes that there needs to be a course offered specifically for English majors who want to teach in the secondary and elementary schools; he describes some of the points the course must include.

Lynch, Rose Marie. "Junior College Instructors Do Need Special Training." CCC, 28 (1977), 179-180.

Lynch says that junior college English programs are different from university ones in that more than half and sometimes all of a junior college teacher's load is composition. Junior college English teachers need training in remedial and vocational-technical courses because of the type of students they have. In one junior college, English teachers were teaching speech, business correspondence, technical reports, and study skills that they were not prepared to teach. Junior college English teachers are in a unique situation and need unique training.

For additional discussion of special junior college needs, see also the following:

Finch, Jeremiah S. "The Preparation and Continuing Education of Junior College Teachers." Research and the Development of English Programs in the Junior College. Proc. of the Tempe Conference. 1965. Champaign, Ill.: NCTE, 1965, pp. 62-67.

Merson, Thomas B. "English in the Total Context of American Junior College Instruction." Research and the Development of English Programs in the Junior College. Proc. of the Tempe Conference. 1965. Champaign, Ill.: NCTE, 1965, pp. 7-20.

Weingarten, Samuel. "The NCTE-CCCC Status Survey of English Instruction in the Two-Year College: What It Means and Where It Points." Research and the Development of English Programs in the Junior College. Proc. of the Tempe Conference. 1965. Champaign, Ill.: NCTE, 1965. pp. 28-31.

Ortego, Philip D. "Preparation in the Art of Teaching English." Improving College and University Teaching, 21 (1973), 117-120.

The author suggests that teachers do not know enough about students or how to teach them. He gives six answers to the question of teacher preparation. Most of them are in language and linquistics. One calls for a balance in literature and writing. Professors sometimes think that if one studies great literature he automatically knows how to write. Ortego argues against this assumption. He assesses the "state of the art" and gives four recommendations for the education of English teachers.

Wiener, Harvey S. "Questions on Basic Skills for the Writing Teacher." CCC, 28 (1977), 321-324.

Wiener states that students are different now from years ago; they are specializing more. The author wonders not only if students are learning basics but also whether teachers are learning them.

## PROGRAMS FOR TRAINING COMPOSITION TEACHERS

Braddock, Richard. "Reversing the Peter Principle to Help Inexperienced Graduate Assistants Teach Freshman Rhetoric." College English, 32 (1970), 45-49.

At the University of Iowa, the English and Speech Departments held a two-hour weekly seminar for inexperienced graduate assistants teaching a course which included writing, speaking, and reading. The students would break up into groups of ten and have a faculty member and an experienced graduate assistant lead them. They discussed planned topics, answered questions of the new assistants and discussed new approaches for the classroom. The seminar gave assistants a chance to interact with one another and discuss how to teach classes.

Burrows, Alvina. "Academic and Professional Training in Composition." A Source Book on English Institutes for Elementary Teachers. Champaign, Ill.: NCTE, 1965.

Christensen, Francis. "The Course in Advanced Composition for Teachers." CCC, 24 (1973), 163-170.

The author is proposing a curriculum plan for the teachers of composition. He says that a course in the Teaching of Composition beyond the freshman level is indispensable and deserves the best an English department can give. There are arguments against the course, but Christensen argues that there needs to be a special course for teaching majors, and more important, a special curriculum which would integrate the work of seven courses into two or three courses. Christensen discusses the kind of knowledge an English teacher should possess and how he/she might obtain it. He cites Guidelines for the Preparation of Teachers of English published in College English and College Composition and Communication (Oct., 1967) as one of his major sources for reexamining English departments.

Comprone, Joseph J. "Preparing the New Composition Teacher." CCC, 25 (1974), 49-51.

This article talks about changing new teachers' attitudes toward composition. The prospective teachers form in small groups and discuss attitudes that have been handed to them. This helps them to focus on what objectives they should aim for in class. Comprone also says that new teachers need suggestions to help them through the first few days of class. The new teachers attend simulated class sessions, with experienced teachers giving examples of how they would teach certain things first, and the new teachers next. The lessons are evaluated by everyone. The new teachers gain from this class because they are exposed to the experience of the faculty members; they get feedback from their peers acting as students and learn new techniques to try on their own classes.

Cummins, Paul. "Composition for Teachers." Improving College and University Teaching, 21 (1973), 123-124.

Cummins describes how he teaches a composition class for prospective teachers at the University of California. Students enter the class not knowing how to write or evaluate writing. Among other things, Cummins helps them to find out for themselves that writing is an interpersonal human action. Unless they realize this, they cannot possibly learn to teach others to write.

Evans, William H. "ISCPET: New Dimensions In Research." Educating the Teacher of English. Proc. at the Third Conference on English Education. 18-20 Mar. 1965. Ed. David Stryker. Champaign, Ill.: NCTE, 1965, pp. 34-37.

This article defines the work that the Illinois Statewide Curriculum Study Center in the Preparation of Secondary School English Teachers does. Knowledge and skill in written composition is one of the topics they are researching. Special courses in composition for beginning teachers and internships under experienced composition teachers are considered.

Eble, Kenneth E. Preparing College Teachers of English. Illinois: NCTE 1972.

The author discusses the state of college teacher preparation to date. Eble talks about attitudes toward teaching, practices of preparation, and courses and programs. He states that few colleges and universities have courses, much less programs to prepare college teachers of composition. In section four of the book, he lists several proposals including "making teacher preparation a part of the graduate program."

Erickson, John E., Roland W. Holmes, and William F. Marquart. "Preparing Student-Teachers for Composition Teaching Through Writing-Interaction." CCC, 21 (1970), 163-169.

This article describes a project initiated by the three authors wherein forty student teachers would respond to written assignments done once a week by high school students. The project took place in the six weeks before the student teaching actually began. The idea was to get the student teachers to respond only by encouraging and praising the students. They were not allowed to mark punctuation, grammar, or spelling mistakes. The high school teacher said that her students, even the inarticulate ones, were "turned on" by the project. The student teachers gained much insight into grading papers. The authors seemed to think that the new teachers would probably make fewer arbitrary theme assignments, grade in a more positive manner, and understand better the problems of young writers.

Fitzgerald, Gregory. "A Graduate Program for Composition Teachers." Improving College and University Teaching, 13 (1965), 177-180.

The author outlines and explains what may be a program for a master's degree in writing or a minor for a Ph.D. He lists the courses required in three semesters (which could conceivably be fulfilled in one year), explains class requirements, and states why they are important to the composition teacher.

Gebhardt, Richard C. "Balancing theory with Practice in the Training of Writing Teachers." CCC, 28 (1977), 134-140.

In this article, Gebhardt explains that teachers need to know the what, why, and how of writing in order to teach composition. He lists several courses that prospective teachers should take--"Structure of the English Language," "Advanced Composition," "History of the English Language," and "Rhetoric"--and gives explanations of each. He states that they should also take a special "Writing for Teachers of Writing" course, and lists four types of theoretical information that should be included in the course.

"Guidelines for Junior College English Teacher Training Programs." by the CCCC Executive Committee. Chm. Gregory Cowan. CCC, 22 (1971), 303-313.

The study lists areas of competency needed by a junior college English teacher and ways to administer the program. Among the list are rhetoric, linguistics, writing. The committee asserts that a prospective junior college English teacher should go through an internship in which he/she has his/her own junior college class and is under complete supervision of an experienced teacher. General suggestions are made for training, curriculum, internships, and measuring competency.

Hairston, Maxine C. "Training Teaching Assistants in English." CCC, 25 (1974), 52-55.

University of Texas at Austin has a good system for in-service training of teaching assistants. All the new T.A.s must be counseiled by a qualified senior T.A. Each senior T.A. has five to six new T.A.'s to counsel, and teaches one freshman composition course. The counselor T.A.'s, in turn, must answer to a coordinator, who is a faculty member in composition. This is a very good system when a great many teaching assistants are employed by a department.

Jordan, John E. "What We Are Doing to Train College Teachers of English." College English, 27 (1965), 109-113.

The article gives statistics from a questionnaire sent out by the Committee on Education of College Teachers, NCTE, to university English department chairmen. They wanted to find out what was being done to train graduates as teachers and new teachers. The result was positive. The committee felt that English departments everywhere were doing more than they were given credit for. The questions that concern this bibliography had to do with graduate teachers of composition. Questions were asked about conferences, workshops, grading, visitation by staff, texts used, and syllabi. The author believes that colleges and universities are taking seriously their responsibility to train teachers.

Kinney, James. "Training Teachers to Teach Composition." Freshman English News, 4 (Fall, 1975), 12-14.

Larson, Richard L. "The 'New Rhetoric' in the Training of Teachers of Composition." Teaching the Teacher of English. Champaign, Ill.: NCTE for Conference on English Education, 1968, pp. 35-39.

The author believes that teachers and teachers of teachers need to focus on organization and how to get students started in writing. Students must see that they have something to say, and need to be taught to discover what that is by "pre-writing." Teachers and prospective teachers need to become familiar with innovations in rhetoric. He discusses "dramatic rhetoric" and what teachers and teacher trainers should know about it.

Larson, Richard L. "Preparation for Teaching English." Improving College and University Teaching, 21 (1973), 289-292.

Prospective college teachers of English should be given guidance and encouragement to develop their own style of teaching during one or two years of supervised instruction. These teachers should have an understanding of expository prose, knowledge that writing is personal, and the ability to make worthwhile writing assignments.

Larson, Richard, et al. A Statement on the Preparation of Teachers of English and the Language Arts. NCTE, 1976.

This statement, prepared by a committee chaired by Richard Larson, lists guidelines for the preparation of teachers of English which have been accepted by NCTE. While its focus is primarily on teachers of English and language arts in the public schools, the position espoused by this Statement is pertinent to the preparation of graduate assistants. Included is discussion of qualifications needed by teachers of English, experiences to help those teachers develop the qualifications, and topics pertinent to the planning of training programs.

Neill, Shirley Boes. "How to Improve Student Writing," The Education Digest, 42 (January 1977), 44-47.

This article summarizes the ideas used in the Bay Area Writing Project, which operates with the idea that teachers cannot teach writing unless they write themselves. The project, begun in 1974, involves English teachers of middle and secondary schools and community colleges. The teachers meet in workshops, hear lectures, give lectures, practice writing and grading, and discuss with one another methods of teaching writing. The author believes that all teachers of composition should know how it feels to sit looking at a blank page wondering what to do with it.

Nemanich, Donald. "Preparing the Composition Teacher; Combination Writing-Rhetoric-Methods Class." CCC, 25 (1974), 46-48.

The author teaches a class for prospective teachers at the University of Illinois, called "Theory and Practice of Written Composition." He advocates four courses for teachers: writing (expository prose and creative), rhetorical theory, and methods in teaching writing. He describes the requirements in the course he teaches, and lists books that the students read.

Reid, Stephen D. "An English Faculty Teaches Composition." CCC, 29 (1978), 53-55.

The author describes what the English department at his college calls a "comp chomp," where professors and teaching assistants meet at lunchtime to discuss their composition classes. They give ideas about methods of teaching a class, hand in syllabi and discuss each one, talk about objectives and textbooks, and visit each other's classes to see how a certain professor teaches certain topics. Reid believes that the "comp chomp" is a good idea because it gives teachers a chance to hear about new and different ways of teaching composition, because the professors get to know one another better, and because the inexperienced teachers benefit from hearing what does or does not work in a composition class.

Rogal, Samuel J. "Train Them First." Improving College and University Teaching, 17 (1969), 44-47.

To solve the problem with untrained freshman composition teachers, Rogal suggests that a composition seminar or workshop be required for degrees. As an alternative, colleges should hire experienced high school teachers to teach freshman composition, or hire teachers who have earned advanced degrees or M.A.'s or Ph.D.'s in composition.

Schiffhorst, Gerald J. "Learning by Doing: a Graduate Practicum in Composition." CCC, 27 (1976), 293-294.

The author describes a practicum course that he held at Florida Technological University. Each graduate student in the course taught one week in the author's 101 classes, attended weekly seminars, graded freshman themes, reviewed composition texts and handbooks, discussed techniques of teaching and grading themes, attended other professors' classes. They enjoyed the class and learned a great deal.

Smith, Eugene H. Teacher Preparation in Composition. NCTE/ERIC, 1969.

Smith's booklet provides a comprehensive look at the state of the art in the preparation of teachers. It examines current typical preparation programs and then outlines an exemplary program, one which focuses on the necessity of teachers of composition being knowledgeable in rhetoric, in linguistics, and in psychology and philosophy of language.

BASIC BIBLIOGRAPHY FOR COMPOSITION TEACHERS

Coles, William E., Jr. The Plural I: The Teaching of Writing. New York: Holt, Rinehart and Winston, 1978.

This is a collection of 30 sections, each including writing assignments, classroom dialogue generated by the assignments. Some sections include Coles' comments on the assignments and dialogue. The overall import of the book is that language can and should be the center of a writing course. This collection is sure to influence a new teacher; no one can read Coles and not believe that something important happens in some of his writing classes. One is not always sure what happened, and is usually less sure how to have it happen in his class, but Coles inspires one to attempt to find his own ways of makind things happen in the writing class.

Coles, William E., Jr. "Teaching Composition: Evolving a Style." Freshman English News, vol. 5, no. 1 (Spring, 1976).

This is an excellent article for beginning teachers of writing. In talking about the difficulty to find the right style, Coles makes such sensible statements as:

> . . .I do not know a teacher working at having a life as a teacher who finds it easy to maintain an approach to his subject that is neither a Procrustean bed nor an excuse for indifference.

In talking about the originality required in assignment making, Coles says:

> . . .unless a fundamental question is being seen freshly it isn't being seen as a question at all. . .

Coles is particularly strong in his discussion of the importance of assignment making and of methods to make good assignments.

Graves, Richard L. "Highlighting Techniques for Teaching Composition." CCC, 27 (May 1976), 165-170.

Graves, Richard L. Rhetoric and Composition. Rochelle Park, New Jersey: Hayden, 1976.

This anthology makes a handy textbook for a composition theory course. The articles cover such matters as invention, sentence structure, paragraph structure. As might be expected, no one theoretical approach is followed. Important articles included are McCrimmon's "Writing as a way of Knowing," Coles' "The Circle of Unbelief," Christensen's "A Generative Rhetoric of the Sentence," and Christensen's "A Generative Rhetoric of the Paragraph."

Irmscher, William F. Teaching Expository Writing. New York: Holt, Rinehart, and Winston, 1979.

Lanham, Richard. Style: An Anti-Textbook. New Haven: Yale University Press, 1974.

This is one of the more impressive books written on style in the last ten years. In an engaging and refreshingly honest style, Lanham talks to writers and teachers of writing about purpose, which is the basis for stylistic choice. He quickly dispells the notion that the overriding purpose in the composition class is instruction in clarity. When clarity is the purpose, we must frame the message in a non-natural, or artificial, language, but in using natural language, we always want to do more than be clear. Lanham's book serves as a nice corrective to the "correctness is all" dictum that many writing teachers fall into.

Larson, Richard. "Training New Teachers of Composition in the Writing of Comments on Themes." CCC (October, 1966).

Larson offers quidelines for teacher comments.

Larson, Richard L. "The Whole is More Than the Sum of Its Parts: Notes on Responding to Students' Papers." Arizona English Bulletin, 16 (February 1974), 175-181.

Lunsford, Andrea. "Those Freshman English Blues." Freshman English News, vol. 5, no. 1 (Spring 1976).

Mrs. Lunsford's article is an attempt to suggest ways in which departments of English can encourage effective teaching in writing courses. She suggests several very practical measures that are sure to enhance most programs.

McCallister, Lois. "Tell Me What You Had in Mind." English Journal, 59, no. 2 (1970), 231-234.

McCallister describes method and value of student conferences on teaching writing.

Morse, J. Mitchell. The Irrelevant English Teacher. Philadelphia: Temple University Press, 1972.

This is an impressive defense of the English teacher. Morse is openly defiant to those who would sell out to utilitarian purposes. For Morse, the English teacher doesn't have to be relevant to any specific endeavor, for what he is doing is foundational to education. This is not, strictly speaking, a book on writing, but in a time when so many composition teachers are concerned with skills mastery, such a book is badly needed.

Sale, Roger. On Writing. New York: Random House, 1970.

This book is written for teachers of writing, but it is in no sense a "how to" book. Rather, it is a delightfully written discussion of the pitfalls that writing teachers fall into when they attempt to find simplistic solutions to the complex problems involved in writing well. He organizes his book around the traditional divisions--content, organization and style, but his discussions reveals the fallacies built into such divisions. Sale will help a new teacher who is bound to a traditional writing text to see the text as a necessary tool, but a tool that must be handled with the care that a blacksmith handles his fire.

Shaughnessy, Mina. Errors and Expectations. New York: Oxford University Press, 1977.

This book gives invaluable insight into the nature and causes of many writing problems. Shaughnessy's suggestions are particularly reassuring to teachers feeling overwhelmed by errors in student writing.

Tate, Gary. Teaching Freshman Composition: Ten Bibliographical Essays. Texas Christian University Press, 1976.

Not only is this book a useful research tool, but it provides a good overview of scholarly and practical activity in the field of composition.

Young, Richard, Alton L. Becker, and Kenneth L. Pike. Rhetoric: Discovery and Change. New York: Harcourt Brace Jovanovich, 1970.

This textbook offers theoretical and practical insight into the process of writing.

Warnock, John. "New Phetoric and the Grammar of Pedagogy," Freshman English News, vol. 5, no. 2 (Fall 1976).

This is an important article which teachers of writing should study. Warnock presents an overview of the kinds of things people do in writing courses and a discussion of the various assumptions which underlie these practices. He deals with such matters as "What is to be taught," "The Subject of Writing," "Speech and Writing," "Development and Learning," and "Readers, Rhetorics, and Handbooks." The following quotation is representative of the sensible things Warnock says in this essay:

> To 'do' development while all about you are doing training for the roles that the Reigning Order has assigned, to treat your students as people while all about you are treating them as tabulae rasae, is to risk being called irresponsible, and worse. It is also to risk having your students say they 'didn't learn anything,' because they too, like other good consumer taxpayers, think they ought to get 'their money's worth.'

Winterowd, W. Ross. "Creativity and the Composition Class," Freshman English News, vol. 7, no. 2 (Fall 1978).
This is, itself, an anotated bibliography. It will be very useful to the beginning teacher who wishes to sort his way through the maze of heuristics that have been developed in the last few years.

Winterowd, W. Ross. Contemporary Rhetoric: A Conceptual Background With Readings. New York: Harcourt Brace Jovanovich, Inc., 1975.
This book offers an excellent introduction to current activity in the field of rhetoric and composition.